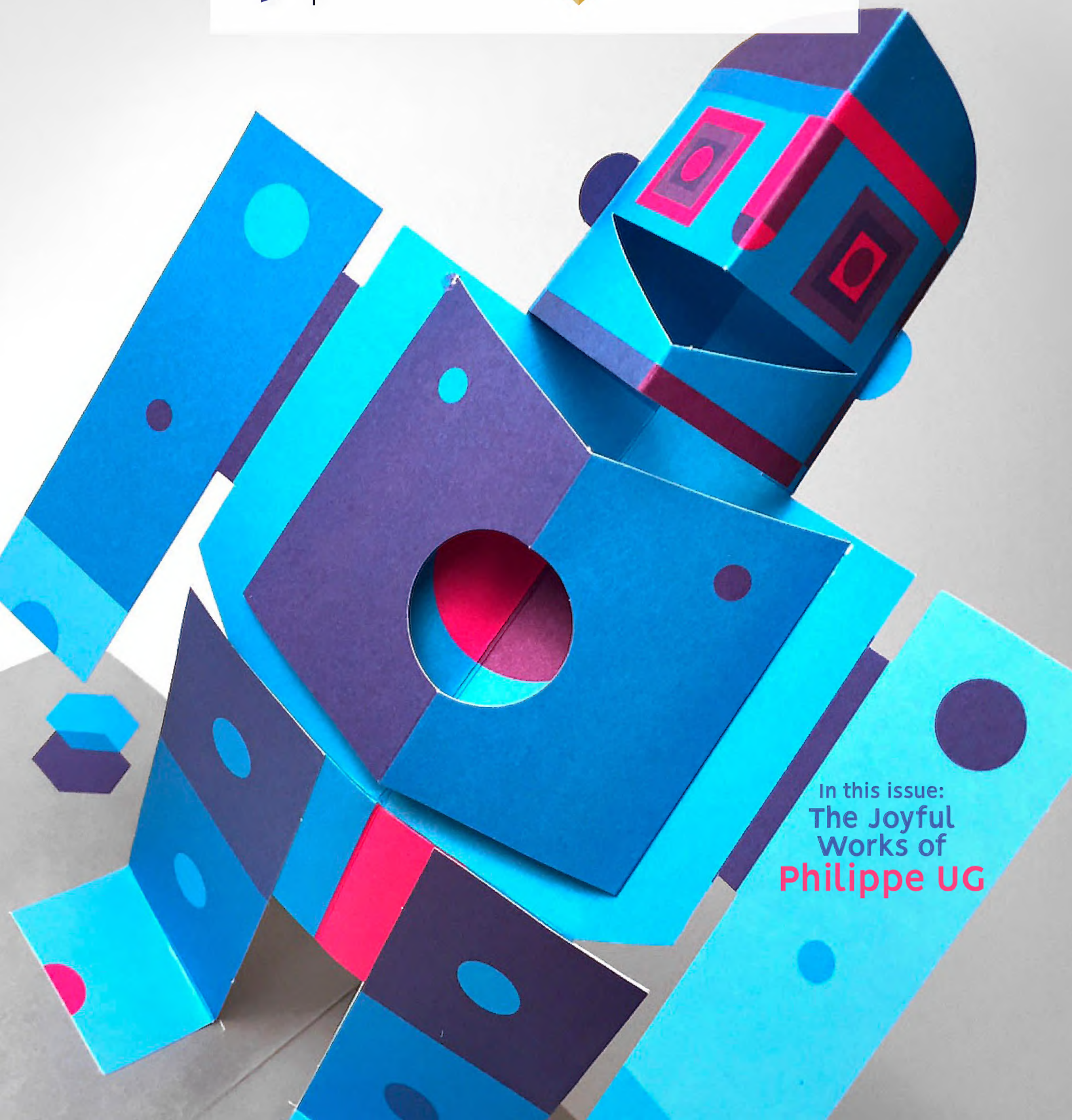
VOLUME 28, NUMBER 2

MOVABLE STATIONERY



In this issue:
The Joyful Works of
Philippe UG

IN THIS ISSUE

Dear Members,

Like many organizational leaders, I have been asking myself how we (in this case, as collectors) can support the Black Lives Matter movement. We collect because we love the collection, for sure, but when we collect we support an industry. We support the paper engineers and everyone else who make the publishing industry what it is. And when we collect, we wield real power. We can use that power to influence a publishing industry that, admittedly, doesn't have a great track record when it comes to representing diverse characters in pop-up books.

So here's a challenge.
Let's seek out and support independent and crowd-sourced pop-up publishing projects that represent diverse characters. (I see you, Dimensional Cannabis.) Let's seek out and support black and POC-owned independent bookstores and art galleries. Let's ask our favorite book dealers if they have books made by black/POC artists, or books that show black/POC characters. Let's help fund educational programs that will bring up a generation of engineers with as many diverse faces and talents as possible. I'm an optimist (see previous issue's introduction), so I think we can make a real difference.

Keep reading. Keep growing your collections and our community. And thanks for being a member.

Shawn Sheehy, Director, MBS

Volume 28, Number 2 / June 2020

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Cover: A pop-up of a robot by Philippe UG from *Les Robots n'aiment pas l'eau* (***Robot: Watch Out, Water About***). *Photo by Jean-Paul Leconte (PaperPaul) and BestPopUpBooks.com*

La lutine du petit bois,
le lutin des forêts et le lutin des clairieres vont chercher...
...le lutin des sapins pour voir si la glace a fondu!...

This page: Philippe UG, ***LUTINS des Bois***, *2015.*

We are pleased this issue to bring the work of **Philippe UG** to our members. Philippe employs a colorful and uniquely graphic style of pop-up art throughout an impressive collection that continues to expand. **Paul Johnson**, a frequent contributor also presents a discussion of the differences between carousel and star books.

Thankfully even in these disruptive times, there are still a few new pop-up books to look forward to, including a new self-published exploration of pop-ups by **Massimo Missiroli**. And of course, The PopupLady herself, **Ellen G. K. Rubin**, checks in with all the latest pop-up news and **Béatrice Coron** unveils a new limited edition handmade pop-up.

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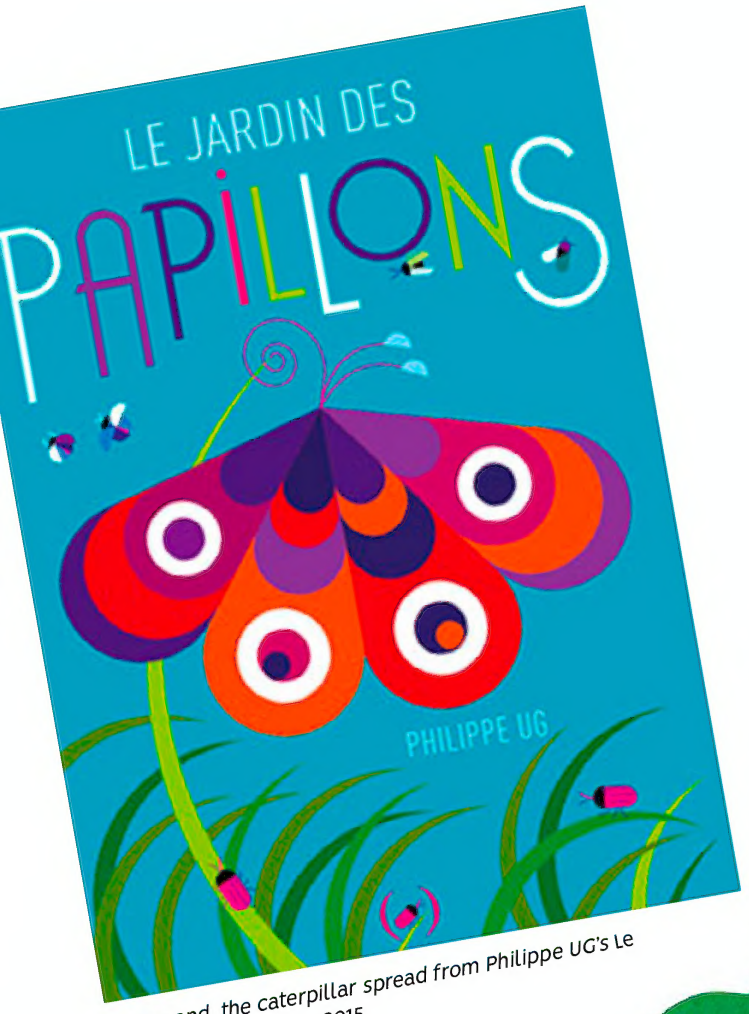


Cover and the caterpillar spread from Philippe UG's Le Jardin des Papillons, 2015.

PHILIPPE UG

AN INTERVIEW WITH UG'S PUBLISHER, SABINE LOUALI

Philippe UG has a visual style unlike any other. Clean, crisp, bold, flat color embues his pop-ups with a childlike, yet artistically sophisticated sensibility.

Not fluent in English, Philippe asked us to discuss his career with his friend and publisher, **Sabine Louali**.

Above left: The shape vocabulary for Big Bang Pop (circle), Les Robots (pixel), and Papillons (water drop). These bring a unified vision to each book.

Left: UG utilizes the bezier curve throughout Drôle D'oiseau for not only the birds, but also for the flora.

Can you give a brief description of your relationship with Philippe?

We met Philippe long time ago at Seuil where **Brigitte Morel** and I were working and where we then published *Tobor* in 2004. Then we "met " again in 2009 when Les Grandes Personnes have started and we have published *Drôle d'oiseau* which was a great success and a long-selling book.

We have a kind of nice and exclusive relationship as Philippe is publishing all his books with us – except of course the hand-made ones. We are only two persons in the company: Brigitte is the publisher; I'm in charge of rights and other things as contracts, and editorial work on texts.

I'm helping Philippe in all his relations with foreign countries and travels – he had been invited in China, Taiwan, Colombia, Portugal, Spain, Germany...

He is very professional and he is amazing when he is signing in book fairs. We think it's a very good collaboration.

First things first. Can you enlighten us to why Philippe spells his last name in all caps?

About his name UG: his actual family name is HUGER but he has decided to use UG for his artist's name. In French, it's the same sound, *"OOO-Jhay."*

What enticed Philippe to explore paper engineering? What was he doing prior to that decision?

Philippe was an illustrator. In 1989, he started to publish books printed in **silk-screen,** (*editor's note: Ah ha! This explains the genesis of his illustration style so clearly!*) all hand-made with different artists. He has printed more than 200 titles with print-runs around 100 to 200 copies. Philippe has been making screen printed hand assembled books since the 90's not only for himself, but for other artists. It was while working with these books – the printing, binding – that he started to work with paper.

In 2000, he developed his skills in pop-up techniques. He has worked in many fields as paper engineer for other authors, advertising, decoration. But for 10 years now, he has worked mainly on his personal works.

Who were his influences?

Kveta Pacovska who does not yield to the temptations of pop-up in books but uses it in her plastic artwork. Through Pacovska's works, Philippe said he learned how to be careful with the art of pop-up as a very powerful strength which can devour the book and the images. Also **Kubašta** and Rudolf Lukeš because they worked at the same time on illustration and pop-ups themselves.

Philippe has a very strong point of view in his style. Very colorful and graphic. How and why did he develop this approach?

For Philippe, there is strong link between the cutter and the vector. Usually, he first cuts the paper and builds his pop-ups and then translates them in computer. He thinks the two process are very similar. And Philippe likes colors, for his clothes, shoes, glasses, home... everywhere, so in his books as well.

How does Philippe conceive of and approach his books? What is his process like? Does he work alone or have assistants?

He has different ways; sometimes he starts from digital illustrations, sometimes by sculpting papers and sometimes from storytelling. The pop-ups of one book are each time linked by a common "shape vocabulary" which gives a graphic unity to each book. For instance: the vector-Bezier curve in *Drôle d'oiseau (Funny Birds)*, (water)drop for *Le jardin des papillons (The Garden of Butterflies)* or pixel for *Les robots n'aiment pas l'eau (Robot: Watch Out, Water About)*.

How many copies are usually produced of each book?

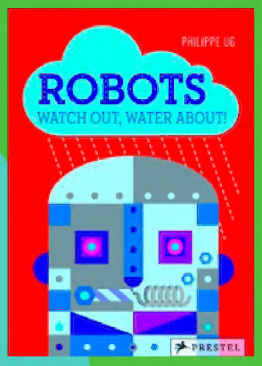
For the hand-made books, it's between 100 and 200. For the trade books we are the publisher, we usually start with 4,000 or 5,000 copies, but we reprint quite often. We have sold about 16,000 copies of *Le Jardin des Papillons* and more than 20,000 copies of *Drôle d'oiseau.*

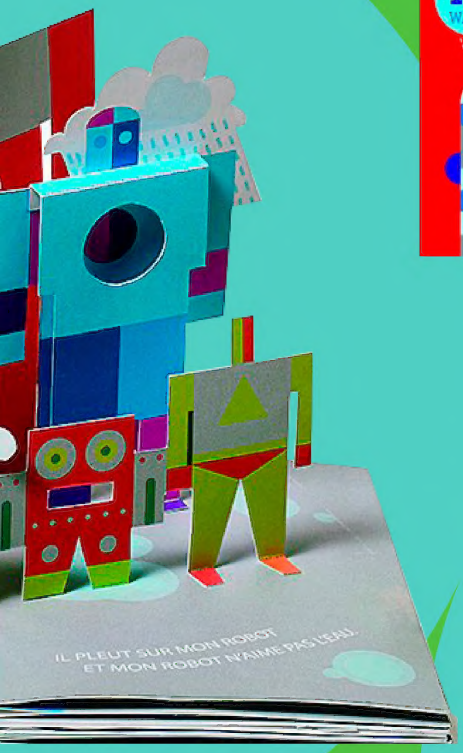
A handmade screen printed book by Philippe UG

Un éléphant dans un palais de porcelaine (Elephant in a China Palace) (French Edition) (French) Hardcover – August 29, 2019

Plus l'animal grandissait, plus les soucis s'accumulaient. Même quand il ne faisait rien, il se passait quelque chose ! Les gardes ne le maîtrisaient plus, le maharajah n'en pouvait plus : ce fut la goutte d'eau qui fit déborder les vases... chinois.

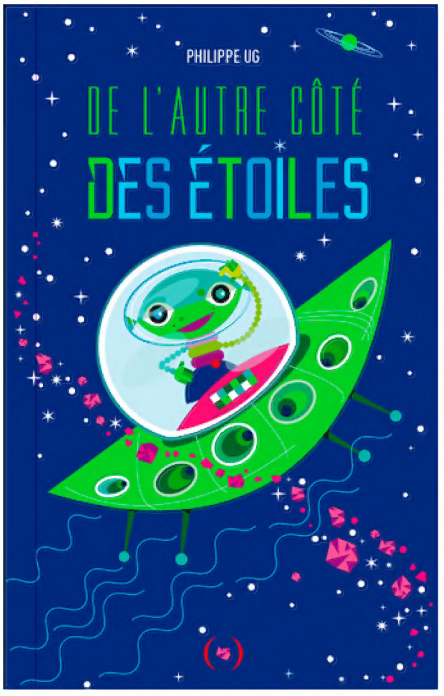
We couldn't locate a video of UG's Vasarely books (either of them) so instead we are sharing THIS video of Princess Flore and her Pony, Bouton d'Or


PHILIPPE UG
ROBOTS
WATCH OUT, WATER ABOUT!
PRESTEL


IL PLEUT SUR MON ROBOT
ET MON ROBOT N'AIME PAS L'EAU.

Les étoiles filantes font leurs premiers pas, guidées par les comètes.

PHILIPPE UG
BIG BANG
POP



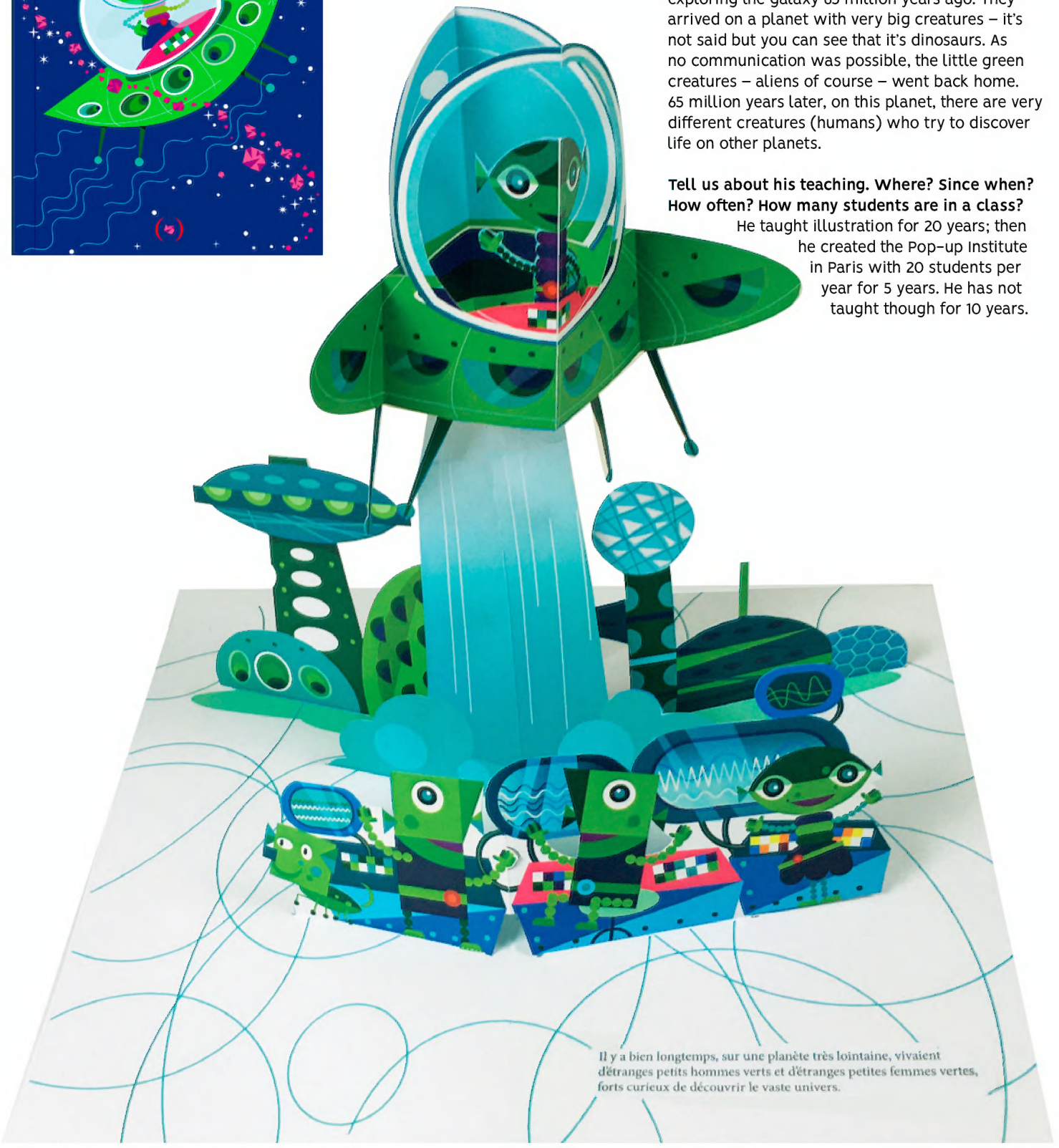
Tell us about UG's new book. When will it be released exactly?

I assume that you're talking of his last hand-made book for a wine company called *Maison Louis Jadot*. This is a special order and only very few copies will be sold.

Besides this, we will publish a new pop-up next fall, ***De l'autre Côté des Etoiles***. A funny story about little green creatures who were exploring the galaxy 65 million years ago. They arrived on a planet with very big creatures – it's not said but you can see that it's dinosaurs. As no communication was possible, the little green creatures – aliens of course – went back home. 65 million years later, on this planet, there are very different creatures (humans) who try to discover life on other planets.

Tell us about his teaching. Where? Since when? How often? How many students are in a class?

He taught illustration for 20 years; then he created the Pop-up Institute in Paris with 20 students per year for 5 years. He has not taught though for 10 years.


Il y a bien longtemps, sur une planète très lointaine, vivaient
d'étranges petits hommes verts et d'étranges petites femmes vertes,
forts curieux de découvrir le vaste univers.

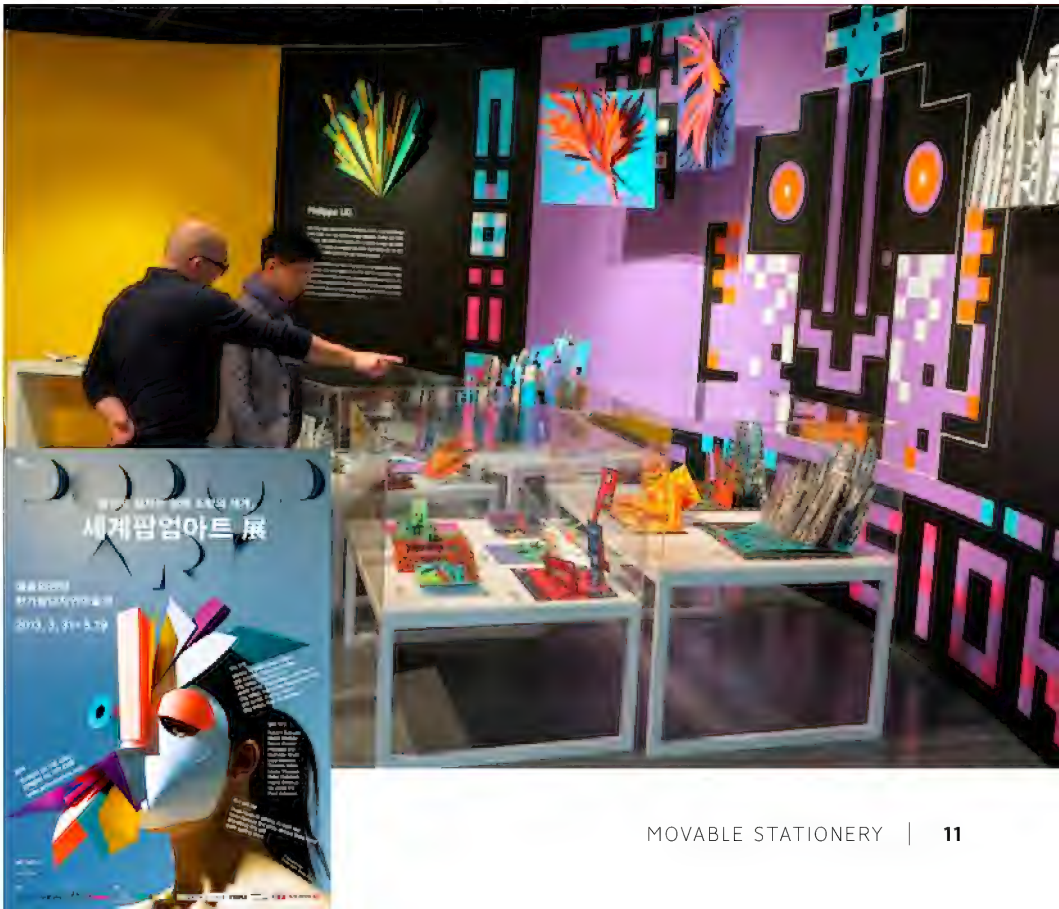
From the commissioned limited run, Maison Louis Jadot.

Did Philippe visit the exhibition in Seoul in 2012 that featured his work, along with PE's Benja Hardy and Bruce Foster?

Philippe *was* invited to (the exhibition at the IDA Center in) Seoul. Some of his books are translated in many languages – English, German, Spanish, Italian, Chinese, and Japanese. He has many exhibitions in libraries in France and abroad.

Most of Philippe's books have been printed by Editions des Grandes Personnes in the original French. A few have been reprinted in English by Prestel Publishing, a Munich-based imprint of Random House Publishing. These include *In the Butterfly Garden*, *Robots*, and *Funny Birds*, all referenced in this article.

Thank you, Sabine. Give our thanks to Philippe. We can't wait to see his future work!



Round and Round we go...

Star vs. Carousel

BY PAUL JOHNSON

There is a problem with arranging an exhibition of pop-up books: which spread should be displayed in each book? Blissfully this is not an issue with carousel pop-ups, for fully opened to 360 degrees the whole book is visible.

But clarification is necessary before going further into this overview of the genre. When is a carousel book not a carousel book? Answer: when it's a star book. Both are similar in some respects, but different in others. Whereas the most popular pop-up books are viewed horizontally, both the star and the carousel are viewed in the vertical orientation – like a toy theatre. Generically, both structures are accordion books rotated so the first and last pages meet. This necessitates the book's cover to be turned inside out and fastened by either a tied bow or magnet.

Where the two styles differ, I would argue, is in their design concept. (The examples shown here are from my small collection of pop-up books and so is not representative of the genre as a whole.)

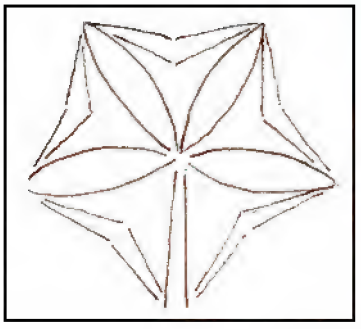


Diagram 1

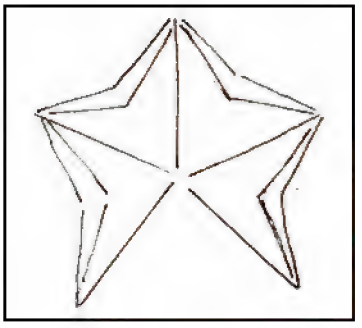


Diagram 2

When fully opened the plan of *Little Red Riding Hood* is as archetypal example of the star book (Diagram 1). It has five spreads. Four spreads would prevent the book fully opening (Diagram 2). With six (or more) spreads you would have difficulty seeing the artwork for the pages are too close together (Diagram 3). But some star books have only three spreads for it is the dimensions of the book's layers of engineered artwork that determines how the book opens. (The width of the spine also plays a crucial role in how many spreads the book can successfully accommodate when fully open.)

Each spread is like a scene in a play with the stage area divided into upstage (furthest from the viewer), centre stage and downstage (nearest to the viewer.) Left and right side scenery legs sub-divide the stage. In the star book the performers and props – the characters and accessories in the story – have to be included in the artwork on each of these layers and on the backdrop – the page spread. Analogous to this, is the three perspectival depths of field associated with observational drawing and painting – near ground, middle ground and background. In the star book these grounds widen in width as they recede. The topmost

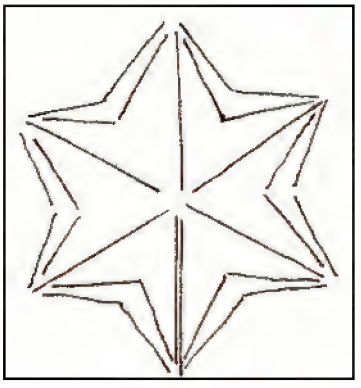
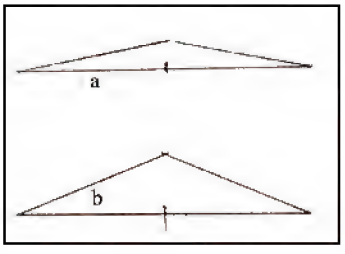


Diagram 3

near ground layer (Diagram 4a) must not obstruct the essential artwork of the middle ground (Diagram 4b) or main features of the background. The page spread – background, is usually uncut. (But as we will see there are exceptions to this.) Any number of these layers of scenery can be inserted into the arena of each spread, but two are the optimal number as with this example.

Diagram 4



A skilled design engineer, like the anonymous one for *Little Red Riding Hood*, creates a different design motif for each spread. Each individual layer has its own cut-out strategy while combining with the other layer(s) to make an asymmetrically balanced composition. All the layers blend melodiously together while each one being different, for we viewers have a low threshold of boredom; we demand invention and surprises on every page.

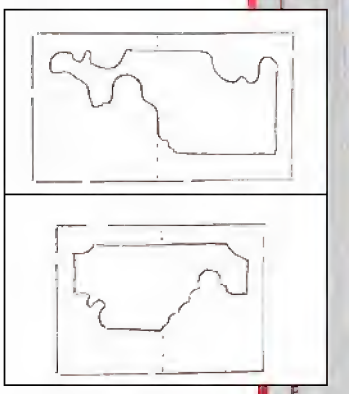
The first scene is the kitchen. The main protagonist dominantly takes up the right side of the near ground. Her mother, set back slightly on the left side of the middle ground counterbalances her. A sleeping cat on a bench holds the eye on the near ground of the front left side, and hanging vegetables and utensils hanging from the ceiling similarly enriches what would otherwise be an empty area at the top of the middle ground. The combined outlines of Little Red Riding Hood, the dog jumping up by her side, the curve of the bench end, her mother, oven, and cooking pot all create a rhythmic pattern – negative and positive shapes blending into a spirited, theatre-like design. A problem with star books is that the background art recedes sharply into the gutter and this tapering effect makes it shadowy, hard to see. To avoid this the engineer has placed a cupboard over the gutter area – the corner of the room – like a bridge.

The second spread shows Little Red Riding Hood walking through the forest to her grandmother's house. The visual content of each layer is ingeniously arranged so that all the artwork essentials can be clearly seen. For this to happen the internal parts of some forms are cut away – in this case the spaces between the branches of trees – thus enabling the viewer to see through to the next layer. This gives a transparent effect to the whole design for solid areas can so easily look stodgy, airless.

Aladdin is in a completely different mood and it illustrates how the size and orientation of the spread (landscape rather than

portrait) and the dimensions of the near ground and middle ground layers can affect the spatial relationship of the subject matter. Here the presentation is panoramic. The closer the middle ground is to the near ground the further forward the artwork appears to be (Diagram 5a). If the middle ground width is significantly wider than the near ground, the further away it appears (Diagram 5b). So the spatial depths of the subject matter can be manipulated – some parts of the composition appearing to be more in the distance, others nearer the viewer.

Diagram 5



With carousel books the design concept now parts company with the star book and in two ways. Firstly, in place of layers of scenery, box pop-ups are attached to the spread and fold inwards as the book closes (Diagram 6). Multiple symmetrical or asymmetrical pop-ups can be attached in this way (Diagram 7). (This technique is also found in other pop-up structures but I will exclude those from my deliberations here). Secondly, and unique to the carousel book is for a floor to rest at the base of the spread (Diagram 8). The only way that the spread can close is for this horizontal base to rise diagonally on a central crease (Diagram 9). The problem here is that it would collide with the kind of pop-ups illustrated at diagrams 6 and 7. To avoid this, the middle ground artwork rises vertically off either, or both sides of the base (Diagram 10). The design challenge is for these pop-up layers not to rise above the top of the book when closed.

The Toy Shop by eight-year-old **Josh** exemplifies this technique in embryonic form. Box pop-ups rise horizontally off the left and right sides of the base. A cupboard (left) and sailing boat (right) then rise off those foundations.

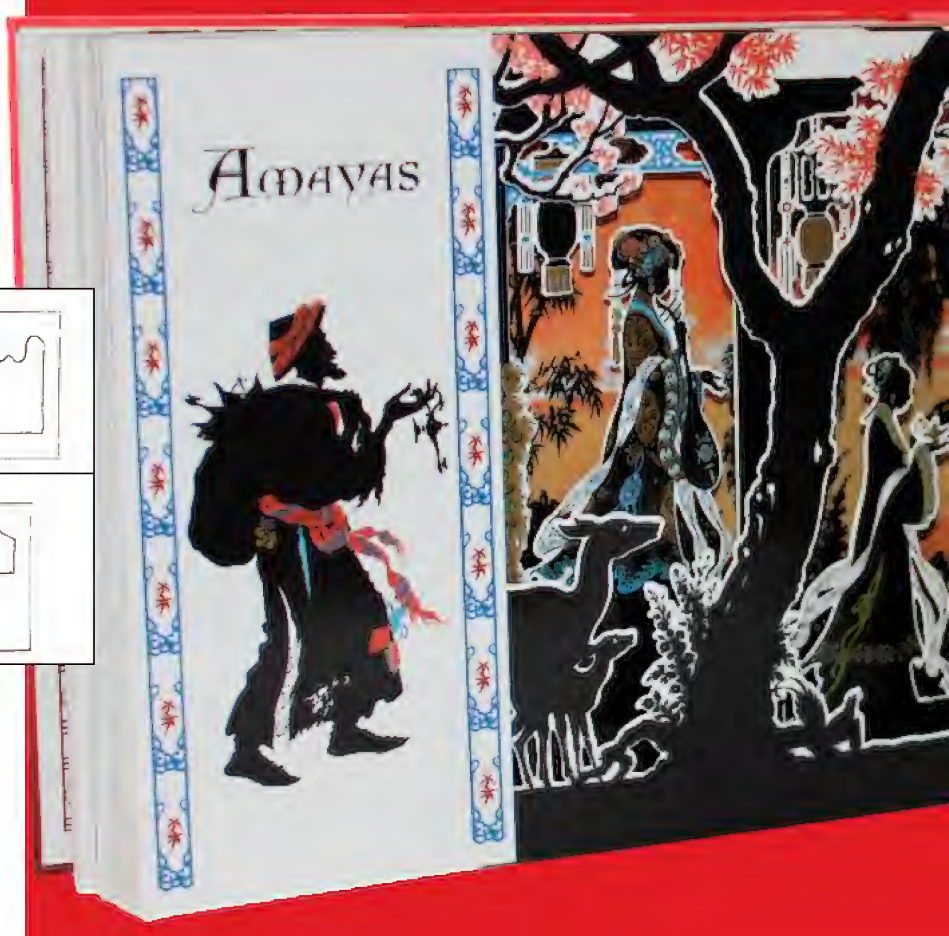
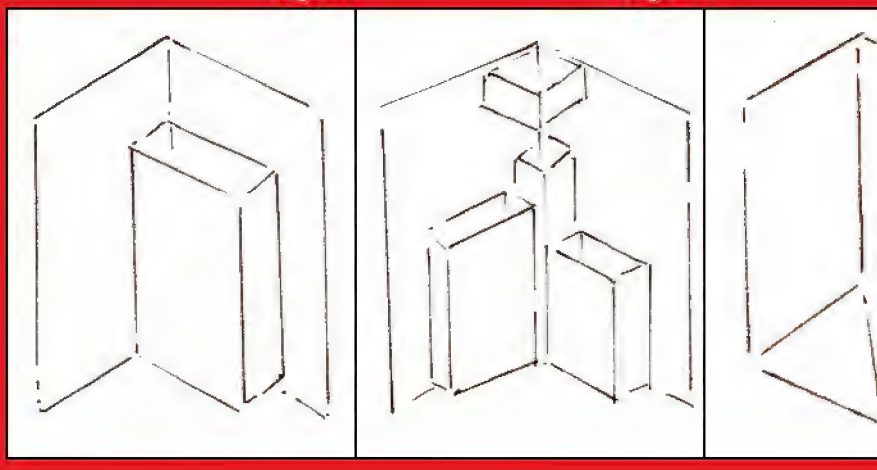


Diagram 6

Diagram 7



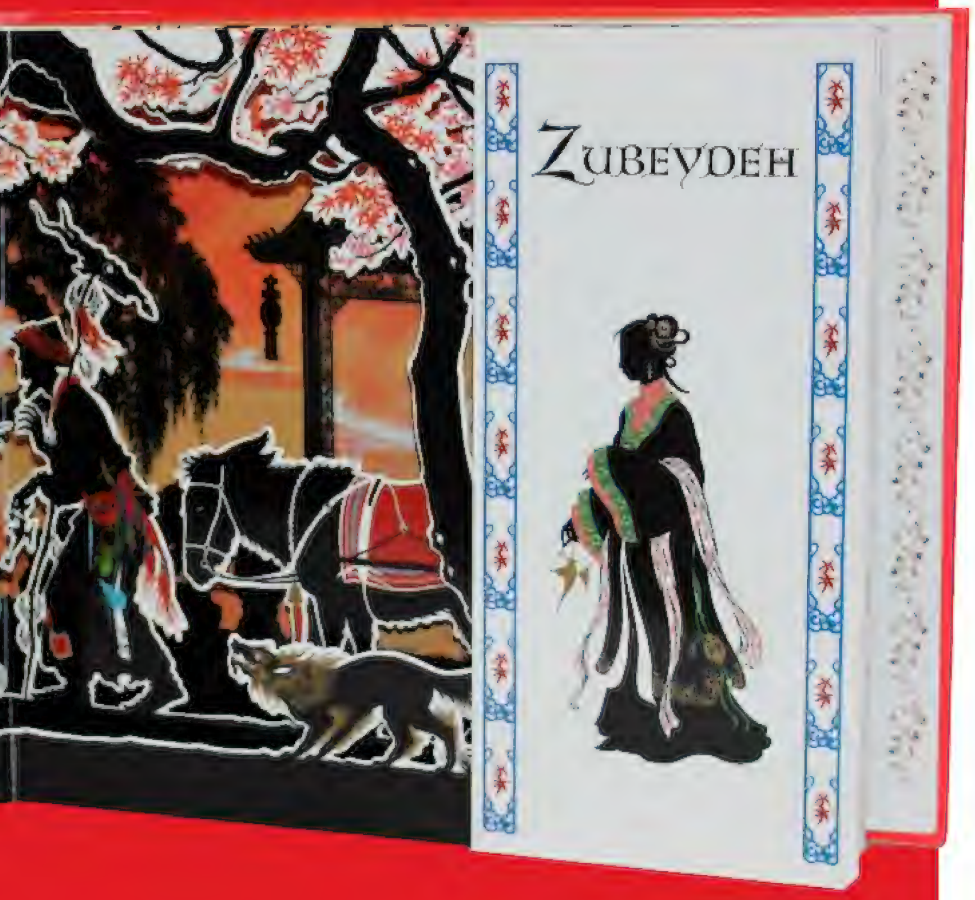


Diagram 8

Diagram 9

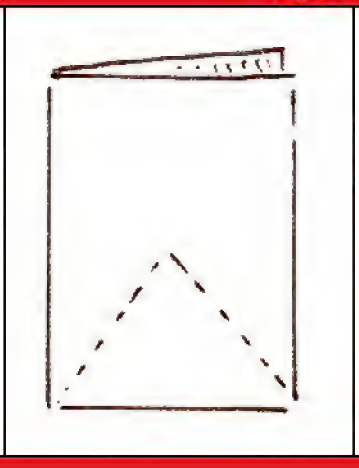
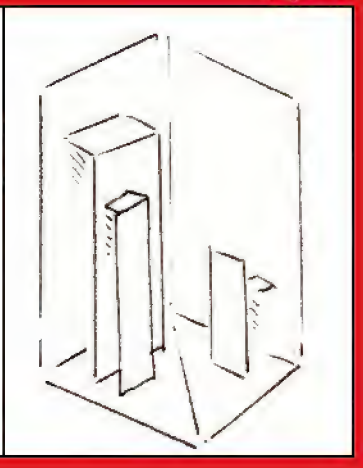


Diagram 10



There are numerous variations of the carousel – here are two:

In *Fairy Pop-up Ballet Tree* there are no panels rising off the floor, but the spreads are cut away so that we see through the branches of trees from one spread to the next. This gives lightness, transparency even, to the book's design.

The Doll's House illustrates how the floor can be half way up the spread, as here, the upstairs of the house. The downstairs comprises box forms, and the upstairs furniture rises off the floor as discussed above.

Whereas the rectangular spreads of *The Doll's House* are incorporated into its design – the walls of the rooms – some realisations of the genre abandon this structural convention so that, while the foundation of the pop-ups is still rooted in the spread, the spread itself is not part of the design aesthetics. It is as if the carousel is releasing itself from the orthodox quadrilateral ethos of the book concept and becoming a freestanding sculpture. This is exemplified in the next example, interestingly by the same creative partnership (and published in the same year) that made *The Doll's House*. But no two carousel pop-up books could be structurally more different.

The four spreads of *The Farmhouse* represent a farmhouse and two outer buildings. The left side of the first spread shows the front of the house, and the right side of the last spread, the rear side of the house. When the book is fully open, the cover represents the house's partition wall. The floor is not attached to the spreads as with *The Doll's House*, but to the outer walls of the buildings. This enables the barn, for example, to fold inwards and not rise on the floor (Diagram 11). The floor panels are extended to encircle the farm punctuating it artistically with gates and openings. Only the book's cover is a rectangle, the rest is like a paper model of a farm for the page spread divisions are hidden in the buildings.

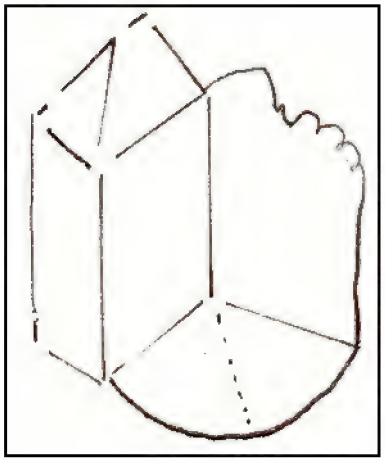


Diagram 11

To take the carousel form several notched up to a symphonic level is *Spooky Castle*. Its engineering creator, Nick Denchfield takes it just about as far as it can go. (But it's always unwise to make statements like this for something even more adventurous is bound to follow.) To give it its due in terms of analysis requires an in-depth study worthy of a PhD thesis! There are four spreads. This book combines some of the characteristics already discussed, but with several other additional features and on a larger scale. For example, the spreads are divided into two base floors (Diagram 12). Some parts of the *Spooky Castle* rise off these foundational supports, while others are vertical box forms attached directly and indirectly (as in the case of the barn above) to the spread walls. As has already been said, the problem with attachments that rise from the base is that they collide with other forms as the book closes. The engineer gets around this by inventively designing the collapsing castle so that its irregular architectural features slide in between the sides of the rising floor diagonals. Of course, it doesn't look as if the castle's apartments and turrets *et al.* have been designed to lock into the negative spaces of the base. What we perceive is a harmoniously designed pop-up carousel book; its quirkiness – a dark and sinister tumbling down building – successfully represented in three-dimensional art.

When I came to making my own unique pop-up books it was the carousel form I immediately warmed to, for not only is it as near as a book can get to sculpture, but also its pages – although pages is hardly the right term in this context – are as much a part of the organic structure of the book as the pop-ups attached to them. I could walk through my books, as it were. No other way of telling a story – as if I was living in it – could make this possible for me.

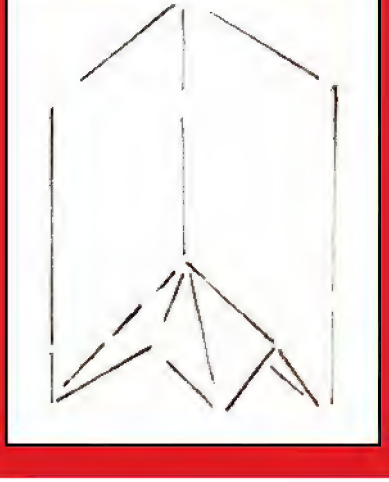
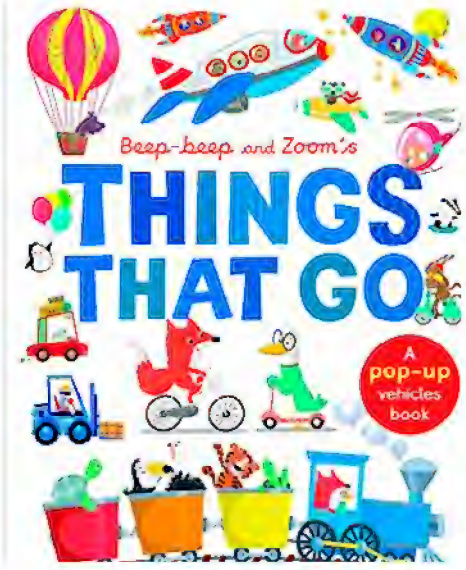


Diagram 12

Little Red Riding Hood Illustrated by **Linda Griffith.** Chatto and Windus. London. 1975
Aladdin **Niroot Puttapipat** Walker Books. London. 2011
Fairy Pop-up Ballet Tree! **Maggie Bateson**, **Louise Comfort.** MacMillan. London. 2013
The Doll's House **Maggie Bateson, Herman Lelie.** Simon and Schuster. London. 1993
The Farmhouse **Maggie Bateson, Herman Lelie.** Simon and Schuster. London. 1993
Spooky Castle Illustrated by **Steve Cox**. Paper engineering by **Nick Denchfield**. Macmillan. London. 2003

RECENTLY PUBLISHED POP-UP BOOKS

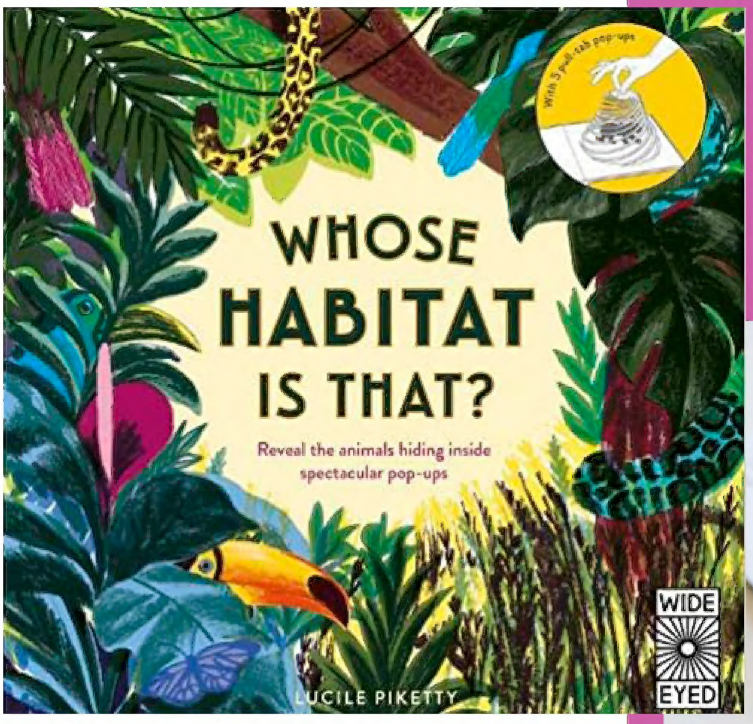
POP-UP SEASONS
PE: Jenny Hilborne
Usborne
April 2020
978-1474972093
$26.99



BEEP-BEEP AND ZOOM'S THINGS THAT GO: A POP-UP VEHICLES BOOK
PE: unknown at time of press
Little Tiger Press
April 2020
978-1848579736
$21.67

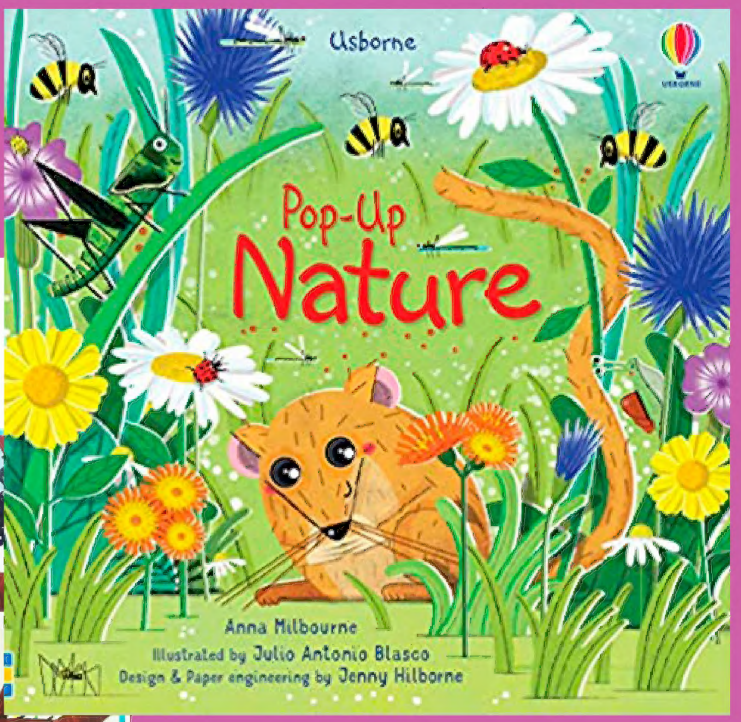
IN A SPOOKY HAUNTED HOUSE: A POP-UP ADVENTURE

PE: Joel Stern
Little Simon, May 2020
978-1534460362
$12.99



WHOSE HABITAT IS THAT?

PE: Lucile Piketty
Wide Eyed Editions
June 2020
978-0711254442
$22.99



POP-UP NATURE

PE: Jenny Hilborne
Usborne, June 2020
978-1474972086
$13.82

In a hedge, blackberries are growing. They start small and green in the middle of a flower. They turn red, then black when they are ripe and ready to eat.

POPPITS

by Ellen G.K. Rubin

ANNOUNCEMENT

This *grr%&*#?@&* Pandemic!!! Our scheduled biennial conference to Denver, CO is NOT cancelled but rescheduled for Autumn 2021, same place, same hotel. We will keep you posted for the new dates.

Always check the Facebook page devoted to the Movable Book Society and all pop-up related happenings.

EXHIBITIONS/ANTIQUE FAIRS

Recently there were two Virtual Book Fairs, one held by the ABAA and the other in lieu of the London Book Fair. Exhibitors offered many types of books, including movables. Again, log onto our Facebook page where we will announce future fairs.

The final dates are not set, but The Popuplady is scheduled to mount an exhibition at the Grolier Club in NYC the beginning of March 2021 ending in early May. We are hoping to coincide with the NY ABAA Fair. The working title is *Premiums, Promos, and Pop-ups: Advertising with Movable Paper* and will feature over 100 advertising movable items from The Popuplady's collection. The earliest movable is a volvelle from 1823 allowing physicians to see the proper dosages to mix medications. The Grolier Club is the oldest bibliophilic society in the USA.

MULTIMEDIA

The Movable Book Society hosted an international Zoom event! (We are so au courant!) Join MBS on Saturday, June 27, 1pm – 2pm CDT. Our headliner for this event is Massimo Missiroli — Italian paper engineer, collector, and consultant.

Speaking of Massimo, congratulations are in order. Massimo has joined the MUSEO MUSLI Museum of School and Children's Books in Turin. The MUSLI was just awarded a special Andersen prize for "Protagonists of the World of Childhood." The Anderersen is the most prestigious prize for publishing in Italy. Massimo and the Director of the museum, Professor Pompeo Vagliani, are both members of the MBS.

A new Facebook page is Paper Engineers Unite! Delight in the postings and see some very innovative work. This is a place for paper engineers, paper artists, or where paper enthusiasts can share work, ideas, and stories.

The Popuplady was interviewed by Prague Radio, a station based in the Czech Republic, that broadcasts in several European languages for expats. The interview centered on my Kubašta collection.

Following our profile of Tor Lokvig last issue, we were reminded of an interesting article in the Los Angeles Times on our landmark paper engineers. The article was triggered by the publication of the Transamerica pop-up magazine insert in Time Magazine, September 8, 1986, engineered by Tor Lokvig.

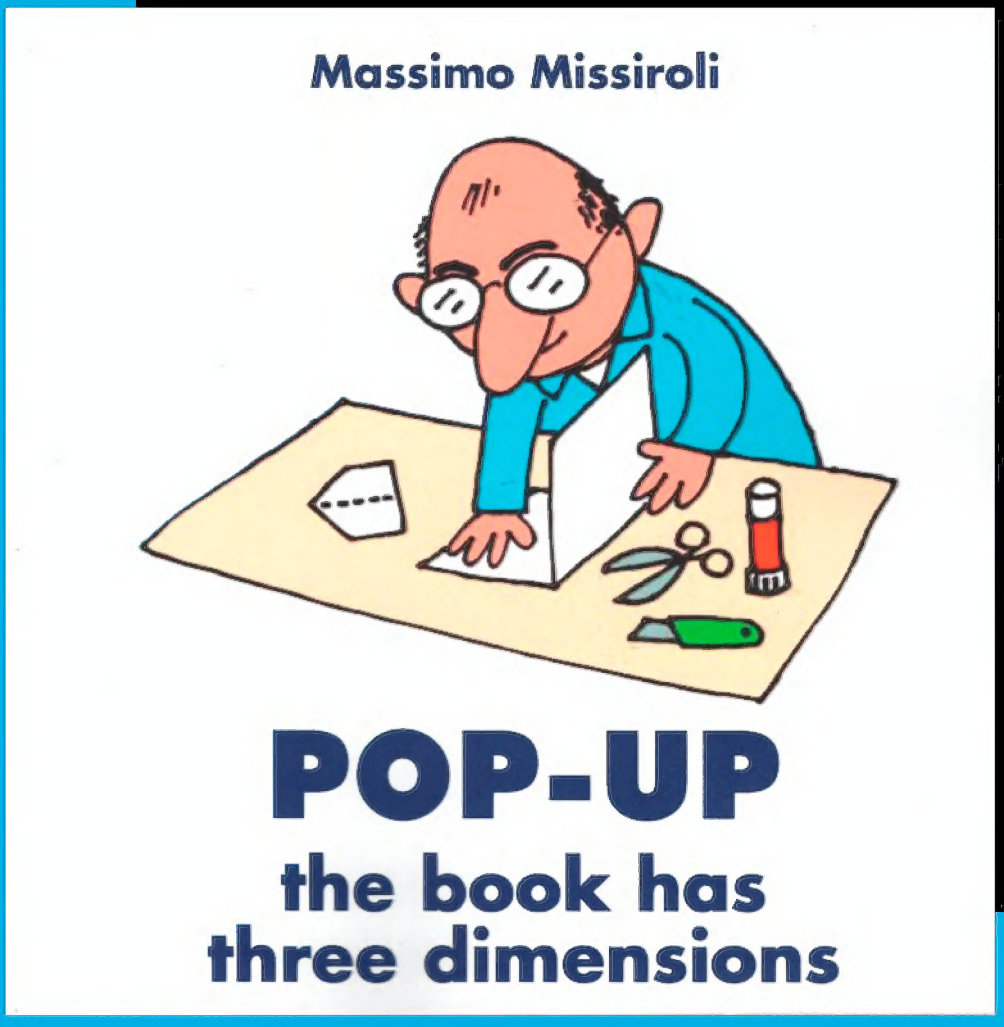
HOW-TO

The National Math Museum in NYC is hosting paper engineering programs. The next one is Family Fridays at MoMath presented by Two Sigma "Word Patterns: Pinwheels, Tessellations, and Ambigrams" Friday, July 17, at 6:30 pm EDT. Registration is required for this FREE class. Robert Sabuda gave a class at MoMath a while ago.

Make your own origami Covid-19 type mask from paper towels and rubber bands:
Anna Mycakowsska-Szczerska, PhD, DSc Faculty of Industrial Design in Kraków shows us how.

We recently received a query from a pop-up fan that perhaps someone from our group can help identify. Searching for a pop-up book she once saw and let slip by, she described it as a book about the Catholic Church, saying it reminded her very much of the pop-up book, *The Sound of Music* (that, full disclosure, was engineered by this editor). Does this ring a bell with anyone? If so, please respond to editor.

Now available:
A new handmade book by Béatrice Coron:
Why Do Birds Sing?
Accompanied with a poem by Mick Stern
Hand-cut Arches paper with plastic bags and Tyvek,
Casing by Paulette Rosen, edition of 6
For a limited time: $950 From July, $1200
Contact Béatrice via email for more information and ordering.



Massimo Missiroli, passionate collector of pop-ups, inquisitive researcher of its origins and history, organizer of exhibitions and events to promote their dissemination, teacher of educational workshops and refresher courses, and, finally, a pop-up designer expressing his own three-dimensional vision. In this book he tells what he has learned in almost forty years about the animated and three-dimensional book and generously shares his passion with his fellow fans. 206 pages include a history of the pop-up book, a video tutorial to learn how to make simple pop-ups, and many examples to design three-dimensional pop-ups yourself.

POP-UP, the book has three dimensions
Paperback
Publisher: Independently published
(May 28, 2020)
Language: English version
ISBN-13: 979-8649326780
Product Dimensions: 8.3 x 0.5 x 8.3 inches
$27.00 on Amazon or your local bookseller

MOVABLE
STATIONERY

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